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ABSTRACT

Central to this article is the belief that students learn best when permitted to exercise their imagination while studying foreign-language literary works. A teaching technique, demonstrating the author's approach to poetry and vocabulary expansion, emphasizes the active role students play in utilizing new vocabulary. Examples of how students may exercise their imagination are drawn from several selected poems. (RL)

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STUDENTS MAKE THE SCENE

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Language may or may not be a phenomenon, but the ways we try to teach language acquisition are certainly phenomenal. At least they are puzzling and illogical. We spend hours teaching a baby to repeat a word after us and call in the neighbors to hear him if he succeeds in mimicking us, but when he gets to be four years old, we are too busy to listen to him. If he tells us that the ice-cream man is in the next block, he takes too long and makes too many mistakes. Why don't we spend hours listening to a child who has advanced beyond repeating only what he has heard and is beginning to put his own ideas into words?

I need Dr. Wilga Rivers to explain exactly how complicated the four-year-old's actions are as he retrieves the words he wants to use, but even before I understand the process I know that he needs our support as he tries to communicate. In the first place, it takes two people to communicate and we have to set the scene for communicating instead of merely for speaking. The ability to speak precedes the ability to communicate, but, unfortunately, the ability to speak does not automatically include the ability to communicate. Each of us can point out brilliant examples of this irony.

In the same way, we write books, buy language laboratories, and schedule practice time, in order to give beginning language students a chance to talk, and this is good, but why stop so soon? Why don't we schedule communicating into our lesson plans for third and fourth level foreign language students? And after we have set the scene, why don't we invite students to take part in the action, to make the scene?

When the intermediate language student finally reaches the point where he can say something, we refuse to give him a speaking part. We don't allow him class time for speaking. The teacher of third-level foreign language classes needs to bridge the gap between oral drill in beginning language and the expression of literary judgments expected of an advanced student presenting an explication de texte. And if the beginning language courses were taught by a teacher of the grammar persuasion, the student must certainly be trained step-by-step to use the language to express an idea before a class

Professors groan that students arrive from high school able to speak, but ignorant of literature, while students complain that they can speak but never have a chance to use the language because classes are taught in English.

Ignoring the step-by-step build-up of skills, teachers complain that students neither understand nor speak well enough for them to conduct the class in the foreign language and insist that they must teach all literature in English because they don't have time to cover Molière in one semester anyway. For whom are they covering Molière? For themselves or for students? Why not uncover some potential in the student which will help him to go after Molière, Brecht or Borges for himself?

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Another reason for inviting students to take part in the action in class is that it cuts down on student resistance to learning. Sometimes student resistance is not organized but mushrooms through the best laid plans in the best of all possible classrooms. Have you ever noticed a student escape from class, at least from learning in class, by pursuing some hallucinatory word that slipped out of your lecture? You bring him back to the reality of French III or Spanish 201 with a crisp, solid question, but I propose that instead of fighting imagination, that we harness it and let kids ride into literature under their own power, bringing their own life with them.

Students want to learn how to say something that matters. Teachers want them to speak with as few errors as possible, Why not involve students in a pre-reading discussion that invites them to speak freely and yet limits the possibilities for error. The direction of the class discussion is somewhat controlled by focusing on images and words that will aid in reading a work of literary value. Since it is easier to give examples of poetry, I will refer to the literature being studied as a "poem" although it will be obvious that the treatment lends itself as well to prose.

The technique I will describe can shift the weight of activity in the classroom from teacher performance to student performance yet the idea itself is neither new nor complicated. Very simply, the vocabulary of the poem will be studied and discussed by the students in the foreign language before they see the actual poem. New words, and old words used in new ways, are explained in simple, everyday words of the language, never translated into English. Of course, most foreign language teachers have always studied vocabulary this way.

But the next step is to lengthen the opportunity of students to think about the vocabulary, and to give them a chance to tell in their own words what kind of story they would make up with the given words and phrases.

A teacher will sense when the class as a whole should dictate a story sentence by sentence or when each member should tell his own story. Making up a story by groups gives a student room to manipulate his burgeoning speaking skill without the klieg light of evaluation upon him. The important thing is that the teacher accept any contribution and that every student be given a chance to add his bit to the story.

As I said earlier, the idea is not new. For years reading teachers have asked young children,"Now that you have seen the new words, what do you think the story will be about?" "What do you expect to find out?"

Teachers of literature may fail to see the potency of techniques used in the first grade, but in this day of free universities and store-front schools we can't afford to ignore the similarity between teaching a child to read, and teaching an adolescent to read literature. We must also study the similarity between teaching a child to read in his own language and teaching anyone to read in a second language.

Michel Benamou of the University of California in San Diego spoke on "Alternatives to explication de texte as a Way to Teach Literature" at the ACTFL meeting in Los Angeles in November, 1970, in which he advocated going from conversational language to poetic language rather than vice versa as has been done so many years.

Reading can expand the mind endlessly, hence we cannot afford to be outsold by the men who are selling items with built-in closures, items that limit human activity and growth, accidentally or on purpose. There is no secret about the power of participation. Advertising spells it out, 'Put yourself in this picture.' They know that if you use your imagination as you read their advertisement they stand a better chance of getting you to buy their product When we write the imagination and participation of students into our lesson plans, it is important to let them know what we are doing, to emphasize that the objective of their talking is not to find the right answer, but to encourage them to talk.

Tell the student who says, "What if we don't get it right?" that there is no wrong answer. Any image, fancy or even fantasy, that he can relate so that the rest of the group understands it, is the goal for the day.

Let the class know that for this exercise they must speak freely. "Speak freely" means several things but this is the speak freely of the old story about the man who started to tell about life in New Guinea but first interrupted himself to ask if anyone had been there. Assured that no one had visited the topic of his discussion, he said that he could "speak freely." That is, without fear of correction.

Here is an example, in English, of the process. These words taken from Portrait by E E. Cummings were shown to one group. On the left are words taken from the poem, on the right the translation into conversational terms:

Portrait	PICTURE
defunct	DEAD
watersmooth	SLICK
watersmooth silver	SHINING
stallion	HORSE
break pigeons	SHOOT CLAY PIGEONS
justlikethat	FAST
Buffalo Bill	
blueeyed boy	FAVORITE CHILD
O Death	DEATH AS A PERSON

The sound of justlikethat was the snap of a man's fingers. Blueeyed boy to some was a handsome boy, and only to one, a favored son. We worked this list of words, one by one, and when we reached watersmooth silver, various images were described, but after we reached Buffalo Bill, the watersmooth silver became a silver saddle. Some said that Buffalo Bill would ride in on a horse and shoot up the town, some thought a young boy would be killed. Several people were reminded of Vietnam.

They exercised their imaginations in making pictures that they had ready to compare with the one Cummings gave them in the completed poem

PORTRAIT

Buffalo Bill's

defunct

who used to

ride a watersmooth-silver

stallion

and break onetwothreefourfive pigeons justlikethat

Jesus

he was , a handsome man

and what i want to know is

how do you like your blueeyed boy

Mister Death[1]

Cummings surprised them. Some people laughed, some even gasped. But the point is that no one was stopped by a strange word on his way to the poignant surprise that Cummings had intended. Since the audience had tried the words themselves, they could grasp the sound and style of Buffalo Bill's Portrait the first time. The poem had a chance as a poem--not as a dictionary exercise.

Furthermore, the precise, stimulating language of the poet could stay in the listener's mind rather than his own everyday language version. But if the poem is seen first, the explained and translated, the student will remember his own language, or, perhaps, the teacher's interpretation of the poem

In foreign language classes, reading a poem vocabulary-first, gives a student extra occasions to express his ideas and feelings in his new language. Pictures offer another way of involving students. When we studied The rooster, the cat and the little mouse[2] of LaFontaine we began not with the usual list of words but with transparencies of the three characters, then asked the class for one-word and one-sentence descriptions of the rooster, the cat, and the little mouse.

From the first showing on the overhead screen of the little mouse, reactions of the student led the class activities. Individual points of view made for a various and sometimes unexpected range of disuussion. Even the one-word descriptions of the mouse showed variety: jeune, mignon, curieux, calme, innocent and from a perceptive young lady, naif. The subtlest assay of his character was that he would be neither a coward nor a hero.

The young rooster flapping his wings was described as agité, enérgique, and faché. As a tired adult, I would have suggested that the rooster was

hyperactive, but the kids did not notice this quality, and talked especially of the rooster's anger. One class saw him as the leader of a coalition against the cat, another group thought that the rooster would be rescued by the mouse from the cat. Because the artist gave the cat a leering look, all students recognized that the cat must needs be the villain and was, unfortunately, intelligent as well as wicked.

The students, remembering other fables of La Fontaine, recognized that his animals have human characteristics, and selected actors and actresses to play the roles of the rooster, the cat, and the mouse. One class selected Mickey Rooney to play the cat and another class picked Elizabeth Taylor for the same role. I don't know how to measure variables like that but I suspect that high school students understand the universality of human behavior as shown in seventeenth-century literature better than we realize.

The poetry of La Fontaine, plus his down-to-earth acceptance of man as he is, make his Fables a condensed, concrete example of classicism to study in the midst of a survey of the seventeenth century for an advanced class. A fourth-level high school class could see that the humor in the Fable came from the fact that the mouse was the only one who had never heard of the traditional roles of cat-and-mouse. A third-year class was curious about the kind of a story which could contain these three characters. And so on, but on any level it was easy to get them to express opinions about these pictures, especially when they could finally believe that their guessing was the real objective of the class.

Next, the complete list of vocabulary words was shown to the class on the overhead projector, so that questions about the list could be discussed casually. The manner of showing the word list depends upon the class and the teacher, but if readers know that they are reading for a general impression, they may be encouraged to read vertically and to gain a quick idea of what to expect. Other classes need to pronounce each word and make a sentence with it as they go down the list. A copy of the vocabulary can be put in each student's hand if the lesson warrants preparation outside of class, or if it is too difficult to prepare a transparency with a primary typewriter or a stencil set.[3]

Using the everyday language on the right-hand side of the word list, students described the rooster, picked out the villain, or imagined the mouse in action. They expanded upon the ideas they had imagined from seeing only the pictures, but even taking hints from La Fontaine's vocabulary their sentences showed their fancy or fantasy and not his. One girl suggested that the mouse jumped over the cat when she saw the word "franchir," and another one added that the mouse bit the cat on the nose. However, another class didn't think of fantasy but seriously described political action against the cat, who must be king.

After the fable was finally read aloud, the class discovered that La Fontaine told a much simpler story than they had, and this amused them.[4]

The poem was again read aloud to keep the students performing, to give them a chance to hear rhyme and rhythm, and to stimulate their questions and comments.

One boy said that the cat in our transparency looked like a bon vivant. Then he had to explain the term to some others in the class and that led to

their naming examples of the type. I was glad that the conversational exchange among students had gained enough vigor to take off on its own strength. However, if the talk should become a monologue, offensive, or exclusive in any way, there is always the next word on the list for controlling the direction of the class activities.

In most of the classes the first day's activities ended as the students were composing sentences inspired by the word list, and they were asked to take the list home and come prepared the next day to tell their original story. On the second day, after telling their story, they saw Le cochet, le chat, et le petit souriceau for the first time.

However, one teacher liked the idea of having members of the class make up a story sentence by sentence right after they saw the vocabulary and asked questions. His class was composed of fourth-level high school, who spoke fluently, and they were indeed ready to perform the complete lesson in one day. Even though they said that they didn't know what everything in the poem meant, most of them smiled or laughed when they read the poem for the first time showing that they got the point.

If the first law of teaching is to keep the class learning, the second is surely to adapt everything you adopt. I say this to explain that my purpose in giving so many specific details was certainly not to tell you exactly how pre-reading should be taught, because everyone teaches it his way, but to suggest that pre-reading studies can be expanded to welcome the imaginative contribution of students as they begin to say something in a foreign language. I want to free us from feeling that we are "taking time" from the book when we give students time to tell their own ideas in their loose-fitting new language. In addition, we need to develop some controlling reins so that we will no longer hesitate to encourage students to talk in class for fear that they will be offering half-formed or parrotted opinions that create more heat than light. Adapt everything to your own students, and to your students today, not as they were yesterday, nor as you wish they were.

Perhaps the ideal students we wish for would make less interesting classes in the long run anyway. As an example, I was trying to interest a third-level class in the vocabulary of La Fontaine's Le jeune enfant at la Fortune[5] without success. It was the first week of school and I was perhaps more concerned about your reaction, here, today, than I was about their reaction, there, in September. Now I realize that they had a new teacher, and while they had not spoken French for three months and were experiencing acute insecurity.

Nothing was working until I asked each one to make up a sentence using just one word from the list. You may remember that the fable is about a boy asleep on the wall of a deep well and Fortune comes by to wake him up because if he fell in, she, Fortune, would get the blame. After I freed the students from responsibility for the complete list of words, these seemingly unresponsive kids selected words which divulged a sensual response, "My mattress is soft," or anxiety, "The teacher is deep." It was work to get them to speak French aloud, and in the heat of the moment, I did not realize that they were giving a very honest part of themselves to the class discussion. Only later, did I understand that they were responding on the affective level.

Their response made me realize that the idea back of putting students into the action was the right way to go in spite of the apparent failure of the technique at the moment. Their feeling had been with the vocabulary of

La Fontaine even though they had not given overt responses to my information-seeking questions. However, when the action expected of them was something they could do, and was also connected with the way they felt, they not only performed, but let me in on something that was going on in the class and revealed what kinds of things they were responding to while I was talking about rhyme schemes and the plot of the poem.

Of course, if a class is studying a lyric poem, the students would be expected to describe feelings. Instead of making up a narrative, they would give only simple sentences about sounds, images, and other reactions to the vocabulary. While this activity is simpler than composing a new plot, the class atmosphere would need to be carefully planned so as to look careless, and to be genuinely permissive. Of course, ways of securing participation from students vary from author to author and also from language to language. For instance, the vocabulary[6] of this poem of Lorca's is unusually graphic and was introduced to the class with pictures and simple, previously-used Spanish words.

Furthermore, since La Guitarra[7] makes a multi-sensory appeal as a poem, students can train their imaginations to receive more images as they study the words even before they see the poem. Even pronouncing the title in the Spanish way, rolling the rr's, would at the same time allow them to recognize their favorite musical instrument and yet slip them into another culture before they were quite aware of it.

In another short lyric, "The Old King"[8] by Henrich Heine, however, the emphasis is on the story, because the characters of the poem form a triangle. The situation shapes up immediately and clearly the moment students see The Old Grey-haired King, his young wife, and the beautiful blond page. Telling a narrative can also lead to using humor.

The time spent reacting to the word list with the students is the central activity, and while it is similar to the usual vocabulary study before reading, the emphasis is not on studying the words so that they can read the story, but studying the vocabulary so that they can express their reactions to the words in a second language. Anyone will be able to talk if he talks about himself, he will talk better if his expression is valued as an end in itself. Feelings about and connotations of words will be based on honest experience and should thus lead students to more meaningful and interesting talk than opinions about wider and vaguer subjects.

I have outlined procedures for classes at the beginning of intermediate level to get them to develop their imagination and to intensify their participation in French, but obviously playing with vocabulary in this way could lead to scholarly treatment, and to the respect for words shown in explication de texte. Let me end with a digression that shows how far off from the book you can stray--or how far in depth you can dig. A phrase from The Rooster, the Cat, and the Little Mouse, "an animal come from America," for instance, indicates that little was known about seventeenth-century America in seventeenth-century France. When we're teaching people who have seen the men on the moon, we must remember how much they need to forget in order to understand history. They have to forget nightly TV news, to forget the remote places into which the National Geographic penetrates, and to forget news pictures of events from all over the world in their daily newspaper the day after they happened.

After they have forgotten those things, they can imagine the Massachusetts Bay Colony and Louis XIV living in the same world. Then they can find out that

Philadelphia was founded in 1682, but that William Bartram, Philadelphia's famous son who first listed and named birds of America, would not write his list of American birds until near the beginning of the nineteenth century.

I have taken you up this side road to show how studious the pre-reading exercise can become, and also, how personal. As you have guessed, I happen to like to read about intellectual growth in historical Philadelphia, but a bird watcher would care about the kinds of birds that William Bartram listed, and so on. But, of course, all I asked high school students to do was to name American cities in the seventeenth century. Naming Williamsburg and Boston gave them an opportunity to talk about something they knew, and also stretched their minds into imagining the middle of America as a trackless, unspoiled, and even uncatalogued wilderness. And that is a thought that would develop anyone's imagination.

I have put a heavy burden of activity on a slight poem, but La Fontaine can bear up under it. After all, the great, mind-shaking books separate themselves from pedestrain writing not by the amount of life given to them by writers, but by the amount of new life that they absorb from readers. Look what Heloise and Abelard put into Ovid and St. Paul! The second time I read Remembrance of Things Past I thought that Proust had changed so much in ten years that I made discreet inquiries about the number of editions that existed. A learned Frenchwoman corrected that idea so decisively that I had to admit that I was the one who had changed, not Proust.

One of my great teachers really devoted her life to teaching objective literary criticism, but I remember her for a subjective remark she made. She was going to re-read Ellen Glasgow because she had not read her since she was 35 and that was the same thing as not having read her. And at that time I had no idea there was life of any kind beyond 35.

Just as great literature itself is a happy combination of discipline and fantasy, why can't the study of literature combine discipline and imagination in a happier alliance? Today I suggested only one--the discipline of sentence structure joined to the fantasy of unrestrained, free imagination.

Books that have endured and will prevail are waiting for the next generation of readers.

FOOTNOTES

[1]E.E. Cummings, Poems 1923-1954, New York, Harcourt, Brace and Co, Copyright, 1926, by Horace Liverright, p. 50.

[2]"Le cochet, le chat, et le petit souriceau"
Jean de la Fontaine, Fables, New York, Henry Holt and Co., 1877, p 100

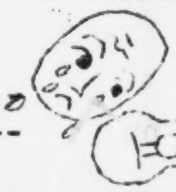
[3]mots du vocabulaire dans l'ordre de leur apparence:

le cochet	UN PETIT COQ
le souriceau	UN PETIT SOURIS
pris au dépourvu	SAISI QUAND IL NE TENAIT PAS SUR SES GARDES ATTRAPÉPARCE QU'IL NE FAISAIT PAS ATTENTION
conta	DIT ou RACONTA
franchi	PASSÉ PAR-DESSUS ou SAUTÉ
bornent	LIMITENT
se donner carriére	ALLER OU IL VEUT ou MARCHER EN TOUTE LIBERTÉ
m'ont arrêté les yeux	J'AI VU
doux	
bénin	
gracieux	
plein d'inquiétude	TROUBLE
chair	SUBSTANCE DES MUSCLES DES HOMME ET DES ANIMAUX (ICI, SANS PEAU)
bras	
sa volée	ACTION DE VOLER ou MOTION AVEC DES AILES
on panache	COLLECTION DE PLUMES POUR UN CHAPEAU
étalée	DISPOSEE A PLAT POUR MONTRER example: MARCHANDISE A UNE FOIRE
un animal venu de l'Amérique	TRÉS ETRANGE, EXOTIQUE, ou LÉGENDAIRE
les flancs	COTE DU CORPS
maudissant	APPELER LE MALHEUR SUR QUELQU'UN
j'aurais fait connaissance	UNE POSSIBILITÉ, MAIS PAS UN FAIT
velouté	DOUX AU TOUCHER COMME LE VELOURS
oreilles	APPAREIL SUR LA TÊTE POUR ÉCOUTER
pareilles	COMME LES NÔTRES
aborder	APPROCHER
(plein) d'éclat	UN BRUIT SOUDAIN ET VIOLENT
marqueter	QUELQUES COULEURS
doucet	DOUX
minois	VISAGE DÉLICAT D'UN ENFANT OU DE JEUNE FILLE
ta parenté	
malin	RUSÉ, FIN, ou MAUVAIS AVEC L'INTELLIGENCE MALHEUREUSEMENT
éloigné	LOIN DE
sa cuisine	CE QU'IL MANGE, SES REPAS
la mine	L'EXPRESSION DU VISAGE

[4]Un souriceau tout jeune, et qui n'vait rien vu,
Fut presque pris au dépourvu.
Voici comme il conta l'aventure a sa mére:
J'avais franchi les monts qui bornent cet Etat,
Et trottais comme un jeune rat

Qui cherche à se donner carrière,
Lorsque deux animaux m'ont arrêté les yeux:
L'un doux, bénin, et gracieux,
Et l'autre turbulent, et plein d'inquiétude;
Il a la voix percante et rude,
Sur la tête un morceau de chair,
Une sorte de bras dont il s'éleve en l'air
Comme pour prendre sa volée,
La queue en panache étalée.
Or, c'était un cochet dont notre souriceau
Fit a sa mére le tableau
Comme d'un animal venu de l'Amérique.
Il se battait, dit-il, les flancs avec ses bras,
Faisant tel bruit et tel fracas,
Que moi, qui, grace aux dieux, de courage me pique,
En ai pris la fuite de peur,
Le maudissant de très-bon coeur.
Sans lui j'aurais fait connaissance
Avec cet animal qui m'a semblé si doux:
Il est velouté comme nous,
Marqueté, longue queue, une humble contenance;
Un modeste regard, et pourtant l'oeil luisant.
Je le crois fort sympathisant
Avec messieurs les rats; car il a des oreilles
En figure aux nôtres pareilles.
Je l'allais aborder, quand d'un son plein d'éclat
L'autre m'a fait prendre la fuite.
Mon fils, dit la souris, ce doucet est un chat,
Qui, sous son minois hypocrite,
Contre toute ta parenté
D'un malin vouloir est porté.
L'autre animal, tout au contraire,
Bien éloigné de nous mal faire,
Servira quelque jour peut-être à nos repas
Quant au chat, c'est sur nous qu'il fonde sa cuisine
Garde-toi, tant que tu vivras;
De juger des gens sur la mine.

[5]Jean de la Fontaine, Fables, New York, Henry Holt and Co., 1877.

[6]llanto--  Cuando estoy triste yo llore.

guitarra-- La guitarra es el instrumento de los jóvenes de hoy.

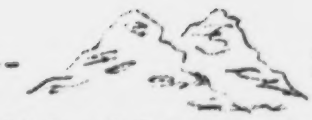
la copa--un vaso, para el vino Es una copa de vino.

la madrugada--temprano por la mañana: las 2 o las 3 de la mañana

inútil callarla--no vale la pena de hacerlo

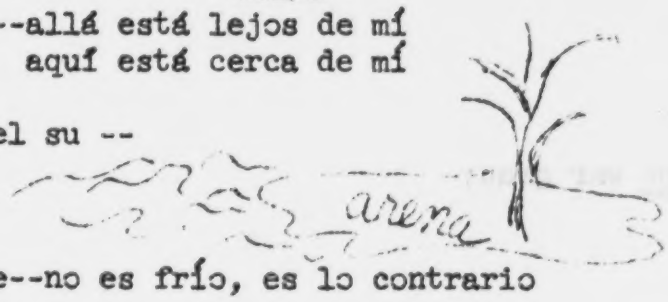
llora monótona-- el sonido de llorar, la palabra es la misma en inglés pero escúchela.

el viento--el viento sopla mucho en marzo.

la nevada--  las montañas cubiertas de la nieve

lejanas--allá está lejos de mí
aquí está cerca de mí

arena del su --



caliente--no es frío, es lo contrario

camelias blancas--unas flores hermosas

una flecha--

sin blanco-- sin

la rama-- la rama del árbol

el corazón--

(las) espadas--

7 LA GUITARRA

Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.
Es inútil callarla.
Es imposible
callarla.
Llora monótona
como llora el agua,
como llora el viento
sobre la nevada.
Es imposible
callarla.
Llora por cosas
lejanas.
Arena del Sur caliente
que pide camelias blancas.
Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sombre la rama.
¡Oh, guitarra!
Corazón malherido
por cinco espadas.

Frederico García Lorca

8 Heinrich Heine
1797 - 1856

Es war ein alter König

Es war ein alter König,
Sein Herz war schwer, sein Haupt war grau;
Der arme alte König;
Er nahm eine junge Frau.

Es war ein schöner Page,
Blond war sein Haupt, leicht war sein Sinn;
Er trug die seidne Schleppe
Der jungen Königin.

Kennst du das alte Liedchen?
Es klingt so süss, es klingt so trüb!
Sie mussten beide sterben,
Sie hatten sich viel zu lieb.

König	Monarch eines Landes
Haupt	Kopf
die seidne Schleppe	ein langes, elegantes Kleid
süss - trüb	schön, froh - traurig

Johann Wolfgang von Goethe
1749 - 1832

Es war ein König in Thule,
Gar treu bis an das Grab,
Dem sterbend seine Buhle
Einen goldnen Becher gab.

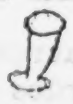
Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über,
So oft trank er daraus.

Und als er kam zu sterben,
Zählt' er seine Städt im Reich,
Gönnt' alles seinem Erben,
Den Becher nicht zugleich.

Er sass beim Königsmahle,
Die Ritter um ihn her,
Auf hohem Vätersaale,
Dort auf dem Schloss am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensglut,
Und warf den heiligen Becher
Hinunter in die Flut.

Er sah ihn stürzen, trinken
Und sinken tief ins Meer.
Die Augen täten ihm sinken,
Trank nie einen Tropfen mehr.

Thule	ein Name
gar treu	sehr loyal (in Liebe)
Grab	(grave) = Tod
sterbend	als er starb
Buhle	Geliebte
Becher	ein Glas  Wein
es ging ihm nichts darüber	er liebte nichts mehr (als diesen Becher)
leert' ..Schmaus	bei jeden Essen trank er aus dem Becher
und als er kam zu sterben	als es Zeit war, für ihn zu sterben
gönnt'	gern geben
Erbe	der, der das Reich nach dem Tod des Königs bekommt
Königsmahl	die Tafel (das Essen)
Vätersaal	die Halle, das Zimmer der Vorfahren
Zecher	ein Trinker
Lebensglut	Leben (sfeuer)
Flut	Wasser
stürzen	fallen
Tropfen	ein Schluck, ein bisschen

APPENDIX

Latin: Metamorphoses, P. Ovidius Naso, XIII, l. 408-423

Graecis victoribus, Troia ardet. Omnes feminae Trojanae sibi ex patria sua excedendum esse intellegunt. Maestissimae igitur sunt. Parvus Astyanax, de muro jactus, mortuus est. Naves Graecorum exspectant et venti ad navigandum idonei sunt: Feminae flentes, inter quas Hecuba regina est ultima, naves conscendunt.

adhuc significat quoque usque ad hoc tempus (non hoc tempore)
exiguum - non multum
comis - mollis, benevolus, non atrox
antistita - femina sancta' sacerdos
succensa - sub censa - ignes supposita
proavita - id quod de familiaribus moribus et bonis pertinet
tuentem - vigilias habentem
solebat - consuevit, agit iterum atque iterum
Boreas - ventus qui ex septentrionali regione venit
flatu - actio ventorum
carbasa -- vela (instrumenta quibus naves movent sine remis aut machinis)
navita - nauta (naute princeps, fortasse)
fumantia - habentia multum fumum (fumus est calida res quae ex igne oritur)
invidiosa - non volens, nolens

Ilion ardebat, neque adhuc consederat ignis;
exiguumque senis Priami Iovis ara cruorem
combiberat. Tractata comis antistita Phoebi
non profecturas tendebat ad aethera palmas.
Dardanidas matres patriorum signa deorum,
dum licet, amplexas succensaque templa tenentes
invidiosa trahunt victores praemia Grai.
Mittitur Astyanax illis de turribus, unde
pugnantem pro se proavitaque regna tuentem
saepe videre patrem monstratum a matre solebat.
Iamque viam suadet Boreas, flatuque secundo
carbasa mota sonant. Iubet uti navita ventis.
" Troia, vale! Rapimur " clamant, dant oscula terrae
Troades, et patriae fumantia tecta relinquunt.
Ultima conscendit classem, miserabile visu,
in mediis Hecuba natorum inventa sepulcris.

I li on ar de bat ne que ad huc con se de rat ig nis;
ex i gu um que se nis Pri a mi IO vis a ra cruorem
com bi be rat. Trac ta ta co mis an tis ti ta Phoe bi
non pro fec tu ras ten de bat ad ae the ra pal mas.
Dar da ni das ma tres pa tri o rum sig na de o rum
dum li cet, am plex as suc cen sa que tem pla te nen tes
in vi di o sa tra hunt vic to res prae mi a Gra i.
Mit ti tur A sty a nax li lis de tur ri bus un de
pug nan tem pro se pro a vi ta que reg na tu en tem
sae pe vi de re pa trem mon stra tum a ma tre so le bat.
Iam que vi am sua det Bo re as fla tu que se cun do
car ba sa mo ta so nant. Iu bet u ti na vi ta ven tis.
"Tro ia va le! Ra pi mur" cla mant, dant os cu la ter rae
Tro a des, et pa tri ae fu man ti a tec ta re lin quunt.
Ul ti ma con scen dit clas sem mi se ra bi le bi su,
in me di is He cu ba na to rum in ven ta se pul cris

1. metric patterns

2. choice of words (i.e. exiguum cruorem (Priam was old & feeble)
non profecturas palmas (She'll be killed)
dum ilcet (as long as they can)
praemia Grai (slavery will be their lot)
Boreas (from Asia Minor to Greece)
fumantia (still smoking - immediacy of disaster)
inventa (they hunted for her)

saepe & solebat
patrem monstratum
pugnantem pro se

3. position of words (i.e. ara cruorem
trahunt victores
Mittltur.. unde
de turribus
Ultima
in mediis....Hecuba.. .sepulcris

Russian: Моли́тва

В мину́ту жи́зни тру́дную
Тесни́тся ль в се́рдце грусть:
Одну́ моли́тву чу́дную
Твержу́ я наизу́сть.

Есть си́ла благода́тная
В созвучье слов живы́х,
И ды́шит непоня́тная,
Свята́я пре́лесть в них.

С души́ как бре́мя ска́тится,
Сомне́нье далеко́ —
И ве́рится, и пла́чется,
И так легко́, легко́ . . .

Лермонтов
1814-1841

минута -у- moment
жизнь life
трудную
трудно > difficult
теснится crowds
сердце heart
грусть sadness
молитва prayer
чудный, ая, ое wondrous
твердить
твержу > to keep saying (in this case)
наизусть from memory
сила strength, power
созвучье harmony
дышит breathes
непонятная unfathomable strength
святая holy, sacred
прелесть beauty
душа soul